OPEN TIMBER ROOFS.

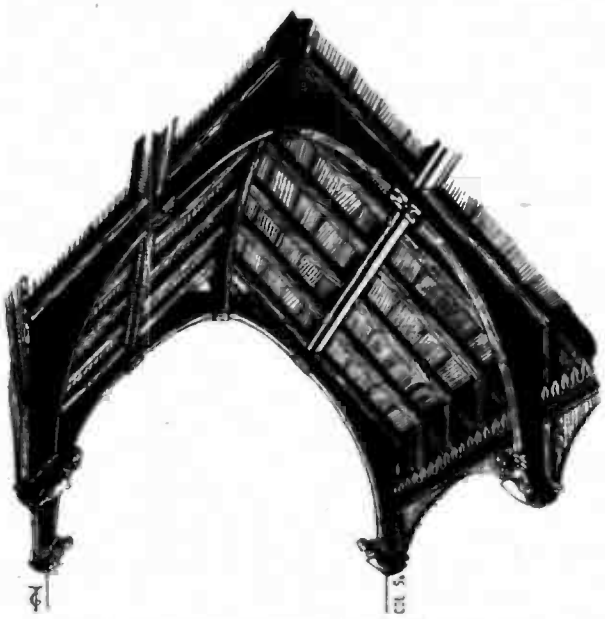

Fig. 1.—NAVE ROOF, BROOKE CHURCH, NORFOLK.

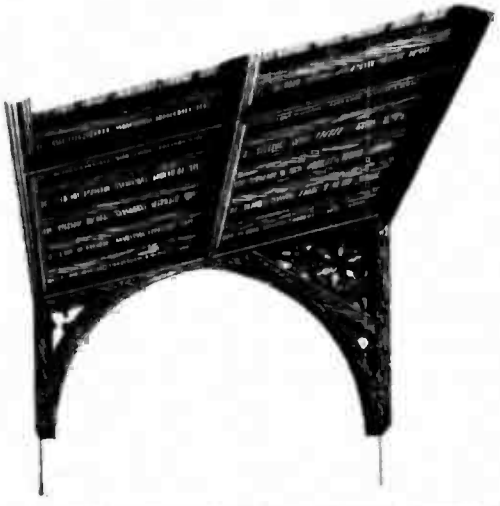

Fig. 2.—AISLE ROOF, EAST WINCH CHURCH, NORFOLK.

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ANNEXED we give two examples of ancient timber roofs, cheap, simple, and applicable. Fig. 1 is from the nave of Brooke Church (St. Peter's), seven miles south-east from Norwich: it belongs, as our readers will see, to the Perpendicular period.

Fig. 2 shews part of the aisle roof in the nave of All Saints Church, East Winch, five miles south-east from Lynn, Norfolk.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE members of this society, well aware of the loss they have sustained by the desertion of four of their principal co-adjutors, have exerted themselves, and with so happy a result, that the absence of these artists is hardly perceptible. Indeed, regarded as a whole, the exhibition equals, if not surpasses, any preceding one. This is saying a great deal, when the perfection that was attained by Messrs. Duncan, Topham, and Dodgson, in their several departments, is taken into consideration.

There is a charm about water-colour drawings that is better appreciated by the mass than those performances that are aided by its more generous rival—oil. One proof of this is found in the fact, that upwards of 600*l.* worth of drawings were sold here on the day of the private view.

The first pictures, from their merit, are those contributed by Messrs. Wehnert and Haghe. Never was there anything finer than parts of the first gentleman's "Murillo discovering his mulatto slave, Sebastian Gomez, at work" (127). The earnestness with which he seems to pursue his labour of love is admirable; the colour and effect (lamplight) of the whole is beautiful, and for truth of texture (take for instance the chalk drawings scattered on the floor, and in fact any part of the picture), this certainly is the *chef d'œuvre* of the artist.

Another, "A Light Burthen" (332), is a pleasing performance. The female figure is beautifully drawn; the male figure is not so satisfactory, as it wants drawing and strength about the arms and legs.

320. "Michaelangelo attending on his Sick Servant, Urbino," is one of Mr. Haghe's most powerfully-conceived and executed pictures, combining the force of oil with the delicacy of water: a certain solemn neutrality of colour that this artist is fond of, assists materially in giving grandeur to such subjects. The mingled pain and affection with which the servant regards his master is exquisitely rendered. It is in truth a most covetable picture.

A wonderful work for chiaro-scuro is (73) "Capuchin Monks at Matins." The management of the light on the heads of the monks (whose diversity of character is astonishing), and the tone that pervades the whole, are worthy of Rembrandt in his best days.

236. "Chaffoir in the Town-hall, Mons." An exquisite interior, by the same, calls for and repays careful attention.

Mr. Warren contributes one of his usual desert scenes, "The Return of Pilgrims from Mecca" (99), abounding in beautiful incident and nicely executed passages; the only fault is some want of connection and point whereon to concentrate interest. "The Seven Ages of Woman" (393), by the same artist, is even preferable to it. In elaborate execution and purity of colour, it reminds one forcibly of illuminations of an old MS.; some of the compartments are particularly sweet,—*infancy*, *presentation*, for instance,—while others are powerful, approaching the grand, such as *the matron* and *old age*. The bordering is somewhat too ostentatious, as it interferes materially with the picture, and causes delicacy to appear weakness.

Mr. Corbould exhibits several specimens of doubly-refined nature. This gentleman's notions of female beauty are almost too elegant; his rustics smell of fashionable scents, wear crinoline, wash in rose-water, and have never seen the sun. Nevertheless, few can draw with so much precision and knowledge of graceful lines, even if carried towards pedantry. The chasteness and simplicity exemplified in (11) "The Lily of the Valley" and its pendant (342) "The Water-lily," will sufficiently excuse any minor failings. The female figure in his picture of "Julian Peveril taking leave of his Hostess" is exquisitely drawn. Two nice little companion pictures by this artist will repay examination, "Just Wait" (211) and "Over Weight" (183).

Miss S. Setchel, whose "Momentous Question" excited no little *furore* two or three years back, has produced a picture that amply sustains her well-earned reputation, illustrating "And ye shall Walk in Silk Attire," beautifully rendered, the colours powerful and pure: a little more finish about the girl's head would improve it. It certainly is one of the most powerful contributions to the exhibition, and excites a wish that the fair painter's name were, not better known, but appended to many other performances.

Mr. Vacher, who has evidently spent much time, and not fruitlessly, in the sunny south, condenses a number of elaborate sketches, and produces a large drawing of "Venice," under the effect of morning, noon, and evening. Great praise is due to the industry and perseverance obvious in this performance, admirable for its truth. More force and less confusion in the centre compartment would much enhance the effect of the picture. Several smaller drawings, by the same clever artist, are highly commendable for truth and definition of detail.

Two nice drawings by Mr. H. P. Riviere, "Arch of Drusus" (79), and "A View of St. Peter's, Rome" (101), clearly denote, that devoting himself to this style would bring him into favourable reputation sooner than his "Two Marys at the Sepulchre" (253), however great the improvement may be upon any of his preceding embodiments of Scriptural subjects.

(110), from "The Rape of the Lock," a very nice drawing, by Mr. Charles Weigall, nice in colour. Refinement about the female figures, especially about the head and hands of the principal, would improve this, nevertheless great improvement on anything yet exhibited by this gentleman.

Miss Egerton's ambitious attempt deserves commendation, (329) "Vivia perpetua," (276) "Madonna Laura" is a nice impersonation of Petrarch's divinity.

Mr. Davidson is undoubtedly a great acquisition; some of his contributions are quite beautiful; the freshness of his foliage is particularly refreshing. "A Country Village" (120), "Earlswood Common" (132), and several sketches from nature, are very fine.

Mr. Absolon has not come out quite so forcibly as usual; his large picture (305), from Tristram Shandy, is weak, compared to former performances, but, nevertheless, possesses great merit.

Another addition and acquisition is Mr. Carrick, some of his productions promising even better things than they shew; a certain flatness pervades the whole of his pictures, which is disagreeable to the eye: (156) "The Reiver's

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